

# COLLECTION

OF THE MOST PLEASING

## SONATINAS

|  |   |               |    |
|--|---|---------------|----|
| BATTMANN, J.L.                           | Op. 300, No. 1  | Sonatina      | 60 |
| BATTMANN, J.L.                           | " 300, No. 3  | "             | 65 |
| BATTMANN, J.L.                           | " 313, No. 3  | "             | 60 |
| BEETHOVEN, L.van.                        | <i>in G</i> No. 1   | "             | 20 |
| BEETHOVEN, L.van.                        | <i>in F</i> No. 2   | "             | 40 |
| CLEMENTI, M.                             | Op. 36, No. 1   | "             | 30 |
| DIABELLI, A.                             | " 168, No. 3  | "             | 40 |
| JANKE, G.                                | " 15, No. 1   | "             | 50 |
| KUHLAU, F.                               | " 55, No. 1   | "             | 30 |
| LANGE, G.                                | " 114, No. 1  | "             | 50 |
| LICHTNER, H.                             | " 149, No. 6  | "             | 60 |
| REINECKE, C.                             | " 47, No. 2   | "             | 75 |
| REINECKE, C.                             | " 127, No. 1  | "             | 35 |
| REINECKE, C.                             | " 127, No. 3  | "             | 40 |
| REINECKE, C.                             | " 127, No. 4  | "             | 40 |
| REINECKE, C.                             | " 136, No. 3  | "             | 20 |
| SCHMIDT, A.                              | " 14, No. 1   | "             | 20 |
| SCHMIDT, A.                              | " 14, No. 4   | "             | 35 |
| ARMSTRONG, W.D.                          |   | " <i>in G</i> | 50 |
| KUHLAU, F.                               | Op. 20, No. 2   | "             | 75 |
| SCHMOLL, A.                              | " 61,   | "             | 35 |
| SCHMITT, J.                              | " 248, No. 3  | "             | 30 |
| SCHMITT, J.                              | " 249, No. 1  | "             | 30 |
| SCHMOLL, A.                              | " 65,   | "             | 35 |
| ENCKHAUSEN, H.                           | " 76, No. 1   | "             | 40 |
| LICHTNER, H.                             | " 297, No. 6  | "             | 60 |
| DIABELLI, A.                             | " 168, No. 5  | "             | 40 |
| FÖRSTER, A.                              | " 42, No. 2   | "             | 50 |
| VOGEL, M.                                | " 40, No. 1. <i>On Motives from Weber's "Freischütz."</i> |               | 50 |
| REINECKE, C. ( <i>Liedersanctinen.</i> ) |   | Sonatina III  | 20 |
| LICHTNER, H.                             | Op. 49, No. 1   | "             | 50 |
| BEETHOVEN, L.v.                          | " 49, No. 1   | Sonata        | 50 |
| DUSSEK, J. L.                            | Op. 20, No. 1   | Sonatina      | 35 |
| BIEHL, A.                                | Op. 57, No. 1   | "             | 30 |
| SPINDLER, F.                             | Op. 57, No. 1   | "             | 35 |

Philadelphia  
Theodore Presser Co.  
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## Sonatina.

A. Förster, Op.42, No.2.

Allegro. M.M.  $\text{♩} = 80$ 

*fp* *f* *p* *f*

*p dolce.*

*f*







4

*f*

*sf*

*f* *p*

*p* *f* *p dolce.*

*p* *f* *p dolce.*

es ad libitum.



First system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *f* marking. An *Ossia.* line is present below the bass staff. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff has a *p* marking. Bass staff has a *cresc.* marking. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff has a *sf dim.* marking. Bass staff has a *p* marking and a *cresc.* marking. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *f* marking. Bass staff has a *p* marking and a *cresc.* marking. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *dim.* marking. Bass staff has a *p* marking and a *pp* marking. An *Ossia.* line is present below the bass staff. Fingerings are indicated by numbers 1-5.



Andante. M.M. ♩ = 120

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Andante' with a metronome marking of 120 beats per minute. The dynamics range from *p* (piano) to *pp* (pianissimo), with crescendos and decrescendos indicated by hairpins. Fingerings are indicated by numbers 1-5 above the notes. The piece features a variety of musical textures, including arpeggiated figures, sustained chords, and melodic lines. The first system begins with a *p* dynamic and a crescendo. The second system continues with a *p* dynamic and a crescendo. The third system features a *p* dynamic, followed by a *mf* (mezzo-forte) section, and then a *sf* (sforzando) section. The fourth system starts with a *p* dynamic and a crescendo, followed by a *p* dynamic and a *f* (forte) section. The fifth system begins with a *sf* dynamic, followed by a *p* dynamic. The sixth system concludes with a *cresc.* section, followed by a *dim.* (decrescendo) section, and ends with a *pp* dynamic.



MENUET. M.M. ♩ = 120

*p sempre staccato.*

*f*

*f*

*p*

*f*

*Fine.*

TRIO. M.M. ♩ = 108

*p*

*sf*

*p*

*pp*

*D. C. senza ripetizione al Fine.*



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